

# THE LUTE.

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## MADAME PATTI AT HOME.—II.

THE Queen of Song's castle on the Rock of Night is rather a large establishment for a nightingale's nest. During her annual term of residence—roughly speaking, six months of the twelve—Madame Patti keeps up a staff of servants forty-two in number, including three keepers, five gardeners and two skilled mechanics, whose special charge is the generation of gas and electric light. This small host of dependants is governed by her two lieutenants, William Heck and Caroline Baumeister, both of German nationality and largely gifted with the many-sidedness that is a special characteristic of the middle-class Teuton. Heck doubles the part of bailiff with that of majordomo. He is an able agronomer, accountant and mechanic. He has all the complicated arrangements for lighting, heating, ventilating and sanitating Craig-y-Nos at his finger's ends; he conducts the business correspondence of the estate and house. Three years ago Madame Patti purchased the superb orchestrion which she has christened "l'âme du château," and for which, I may mention, she paid three thousand guineas. It is an extremely intricate piece of machinery, and requires constant attention, being constructed with such extraordinary ingenuity that its capacity for getting out of order would appear to be unlimited. Heck, however, has mastered its innermost details so exhaustively that he is perfectly competent to treat any of its minor complaints with a thorough knowledge of their nature and the remedies they call for. Caroline Baumeister has charge of Madame Patti's wardrobe and jewels, keeps her accounts, and rules the female department at Craig-y-Nos with a firm and intelligent hand. She, as well as her colleague and compatriot, Heck, is absolutely devoted to the accomplished mistress of the castle, for whom, I am convinced, she would lay down her life at any moment, were she called upon to do so. As much may be said, and as truthfully, of another member of Madame Patti's household—a young Cuban woman named Patrocinia del Castillo, who has for some years past been attached to the Diva's person, and is likely to remain so as long as they both live. No sojourner under Madame Patti's roof can fail to observe with pleasure how devotedly she is served by all her dependants. On the other hand, she treats them more like friends than like mere domestics. Their "ordinary" is as plentiful and succulent as her own; good sound claret is supplied to them *à discretion* during every week-day dinner, and champagne on Sundays. Honest and loyal service

is generously acknowledged at Craig-y-Nos, so that all the elder members of the household have prospered exceedingly. I have heard it whispered that "Fraulein Caro's" savings amount to something very comfortable, and that any one who should purchase her personal jewellery for a thousand guineas would make at least 50 per cent. profit by his bargain.

Throughout three months of the year—from the commencement of August to the end of October—the guest-chambers of Craig-y-Nos are seldom untenanted for more than twenty-four hours at a stretch. From the scenes of Madame Patti's past triumphs on the Continent and beyond seas broader than the British Channel—from New York, Chicago and far San Francisco—from London and from our great provincial cities, her friends, old and new, succeed one another continuously in voyages of discovery, having her hospitable castle for their goal. For the place is not altogether easy to get at, being respectively five and seven miles distant from the two railway stations nearest to it, both situate on the Swansea Valley line, a single, outlying thread of the South Wales network of iron roads. One of these stations, Ystelafera by name, may be most conveniently reached from Swansea, the western terminus of the line in question; the other, yclept Cray, is readily approachable from Brecon Junction on the Midland Line. In the whole region intervening between these stations—mere sheds, tenanted by solitary officials, cumulative as regards their functions—and Craig-y-Nos no vehicular means of transport exists, save and except the carriages of the castle; wherefore Madame Patti's visitors are absolutely dependent upon her for the wherewithal to reach or quit her home among the mountains. A level piece of road in the Swansea valley is about as rare as an Alp in the Mark Brandenburg; consequently, the Craig-y-Nos horses find it but a sorry jest to convey batches of guests and mountains of luggage backwards and forwards over the hilly highways, ever being mended but never in thorough repair, that connect the Rock of Night with the slender streaks of steel tapering off Swansea-wards to the west and Brecon-wards to the east. Once arrived at the Rock, however, after eighty minutes' drive by either route through a country the strange wildness and gloom I have already endeavoured to describe in the pages of *THE LUTE*, the difficulty of attaining that haven of rest is speedily forgotten in a sense of luxurious comfort, and in admiration of the intelligence and good-taste that have so judiciously applied great wealth to the creation of



a sort of fairy palace in the very heart of a desolate Welsh vale, seventeen miles from a newspaper or a fishmonger's shop, and half that distance from the nearest country-seat—a circumstance, by the way, which all but cuts off Madame Patti from social intercourse with her country neighbours, owing to the steep gradients and generally heavy character of the roads. Her visitors, for the most part, come to her from the remote world of art, literature and intellectual activity, with the thoughts and sympathies of which the simple valley-folk amongst whom she lives her holiday-life are as profoundly unacquainted as though they were inhabitants of Georgium Sidus.

Daily existence at Craig-y-Nos Castle is a practical refutation of the familiar French axiom "*les jours se suivent et ne se ressemblent pas.*" Such, at least, has been my experience of more than one sojourn within its walls. My visits, however, have always been paid late in the autumn, when the days are short and the evenings shivery. In sultry August, doubtless, "truly rural" resources of pastime are more available than in chill October. But the routine of the castle, when I have been staying there, has invariably been as follows. Madame Patti's guests are served with their first breakfast in their own apartments, and at what hour they may please to indicate. She herself passes her mornings in her special snuggerly overlooking the Tawe and Pen-y-Bwlth, a copse-girdled, bald-browed hill that faces the Rock of Night from the opposite side of the valley. It is during these forenoon hours, and then only, that she exercises her voice, chiefly with chromatic scales and *staccati*; at other times she does not sing in her own house, though she may often be heard dashing off a *roulade* or warbling a *trillo* in her incomparable fashion as she trips about the corridors. Executant music, indeed—always excepting that performed by the gigantic orchestration every evening—is not *à la mode* at Craig-y-Nos; for the *châtelaine* hears more than enough of it, of her own and of other artists' making, during the eight months of the year which she devotes to professional work. Who can wonder that she should seek respite and nepenthe from her memories of operas and concerts in an annual holiday, exempt, or nearly so, from vocalization and pianism? There are four pianos at Craig-y-Nos, each a *chef d'œuvre* in its kind; but, even when Madame Patti's guests have included as many first-class performers as the instruments she owns, I have known day after day pass without one of the latter being even opened. This *par parenthèse*. At noon precisely—up to which hour their time is unrestrictedly at their own disposal—all the Diva's guests are expected to assemble in the huge glass *annexe* adjoining the dining-room, where "breakfast at the fork," artistically prepared by M. Justin, the *cordon-bleu* of the castle, is served in princely style. To partake of perfectly cooked food and *premiers crus* in a lofty crystal hall, thoroughly warmed, perfumed by exotic flowers, and commanding a superb panorama of mountain, valley, wood and water, is a circumstance productive of highly pleasurable sensations. It promotes

cheerfulness of spirit, and a fine indifference to the quality of the weather outside. The one daily delivery of letters and newspapers comes off when coffee and liqueurs are brought in at the close of this superlative meal; and a soothing hour is past with the aid of cigarettes, small-talk, and the latest London and Paris news. At two precisely a string of landaus, phaetons and dog-carts makes its appearance on the broad curved sweep of gravel fronting the grand entrance; and the whole party of guests, told off into *côteries* of three or four and led by their hostess in her pony-carriage, is whirled away to some romantic spot, a dozen miles or so distant, where all alight and take a "constitutional" on the Queen's highway whilst the horses are rested and baited. Refreshment for man, as well as for beast, accompanies these afternoon expeditions in the shape of biscuits, fruits, and pleasing liquids of various descriptions. At five o'clock the *cortège* again draws up before the castle doors, and everybody retires to his or her rooms—where tea is served—until dinner-time, sharp seven, when the electric light is turned on, and the great mansion assumes a highly festive aspect. Madame Patti's boudoir, adjacent to the English billiard-room, is the place of general rendezvous in which her friends assemble punctually as the second gong is sounded. To them she descends, arrayed in a ravishing toilette—I have never yet seen her twice in the same dress—and adorned with gleaming jewels, which set off her dark beauty to admiration. Dinner at Craig-y-Nos is the sort of meal that would have secured the approval of Lucullus, when that accomplished epicure dined with himself. Again a cheerful frame of mind becomes manifest in the *convives* gathered round Madame Patti's table. Coffee is served in the French billiard-room, whither all hands repair at the close of this ineffable repast; for men do not sit over their wine, telling highly-flavoured stories, at Craig-y-Nos, *modo anglicano*, but "take out their ladies" *à la française* in the same processional order as that observed during the previous transit from boudoir to dining-room. Whilst the post-prandial cigar is aglow, "the soul of the castle" (as Madame Patti has nicknamed her mighty orchestration) plays overtures, operatic selections and dance-music for an hour or so; after which the great event of the evening—a "sport" called Ladies' Pool—comes off on the fine match-table in the English billiard-room. This game is a novel and, for persons of the sterner sex, somewhat tantalising version of pyramids. As its name denotes, it has been devised for the exclusive diversion of "ministering angels." The exhilarating privilege of pocketing a ball or balls is reserved for those who double our joys and halve our sorrows. Lovely woman has it all her own way, as usual; but something more conspicuously than is her wont. No male player may make a winning hazard; or, if he be so ill-advised as to commit that offence, the ball he has holed is ignominiously replaced upon the upper spot, and he is severely reprimanded for having retarded the progress of the game. His only legitimate,

though distinctly humiliating function—one which, if he be a true pool-player at heart, fills his soul with rage and mortification every time he makes a stroke—is to leave his object-ball in the very jaws of some pocket, so that the lady whose devoted jackal he is for the time being may be enabled to hole it with a minimum of skill and effort. This maddening reversal of the whole purpose and intent of the noble game of pool is apt, I have observed with pain, to conjure a big big D not infrequently to the lips of the masculine martyrs called upon to put it in practice. Imagine the horror and remorse of an expert whist-player, condemned by some hideous law to trump his partner's best card in the very trick upon which the fate of the rubber depends! No less poignant is the anguish that racks the breast of the male participant in Ladies' Pool every time he complies with the malignant regulations of that abominable game. I played it nightly for a fortnight at Craig-y-Nos, thereby, I shrewdly fear, prejudicing the prospects of my immortal part to no inconsiderable extent. Fortunately, it never lasted long; for the axiom "early to bed" has the force of a statute in Madame Patti's realm, the denizens of which are expected to retire for the night at eleven p.m. An hour later the gas—and with it the electric light—is turned off at the main, and darkness, save for the glimmer of a stray candle here and there, reigns throughout the castle. One of the parrots—there are three of these fowls on the premises, all "full of excellent differences"—is privileged to have a night-light in his bedroom, it being an idiosyncrasy of this particular bird (Cooky by name) to fall off his perch when asleep. It would appear that he cannot see in the dark, contrary to the custom of his kind; consequently, when he tumbles down, he requires a light to enable him to regain the exact position in his cage which he is accustomed to occupy during his slumbers. He is, moreover, gravely suspected of being afraid of ghosts; so the rule of the castle with respect to the extinction of all lights at midnight is waived in his favour. The other parrots, Jumbo and Charlie, sleep in the dark. They are less nervous birds than Cooky, and seldom suffer from night-mare. Besides, Cooky is Madame Patti's prime favourite. If she thought a whole chandelier-full of lighted wax-candles, perfumed with ambergris, would contribute to his bodily ease and mental tranquillity, that article would certainly figure in his sleeping-chamber; whereas her affection for Jumbo and Charlie is of a calmer and less absorbing character. Yet Jumbo is a highly-gifted parrot, gifted with fluent and appropriate speech, and with extraordinary powers of mimicry. He is considerably older and wiler than Cooky, and takes an intensely practical view of life, whilst Cooky is sentimental and impulsive. I regret to say that gluttony is a leading characteristic of the latter bird, who would pawn his birthright for a cold boiled potato, floury to the core. Jumbo also loves this particular dainty well; but his greater self-control prompts him to consume it deliberately and with due observance of social decorum. Charlie is a bird of great beauty. His

livery is not sober grey, turned up with scarlet, like that of Cooky and Jumbo; but gorgeous green and gold, shot here and there with blue and red of different shades. Despite this splendid array, he is a gloomy cynic, for the most part brooding over imaginary wrongs, and severely resentful of any delicate attentions in the nature of "Scratch a poll, poor Polly!" I have never met a more saturnine or less sycophantic fowl. All Madame Patti's choicest blandishments fail to soften his rugged nature, or even to unsettle for a moment his sullen imperturbability. He is the Timon of parrots.

Of the treasures, artistic and literary, housed in Craig-y-Nos Castle, the space at my disposal does not permit me to say anything this month; but a future paper on the Nightingale's Nest shall furnish the readers of THE LUTE with an ample budget of details relating to Madame Patti's operatic *répertoire*, the distinctions bestowed upon her by Imperial and Royal personages, and the souvenirs of great composers, artists and *litterati*, which she regards as her most precious possessions.

WM. BEATTY-KINGSTON.

#### FAMOUS FIRST REPRESENTATIONS.

##### VI.—MOZART'S "DON GIOVANNI."

OF operatic first nights the most famous on record is that of the 29th of October, 1787, when Mozart's masterpiece—masterpiece among masterpieces as it may well be considered—was brought out. Prague, the capital of Bohemia, at that time the centre of musical life in Germany, was the scene of the representation; and it is already sufficiently well known that Mozart composed *Don Giovanni* for Prague, because his masterpiece in the comic style, the *Marriage of Figaro*, had not been quite appreciated at Vienna. To this, humorous allusion is made in the supper scene of *Don Giovanni*, where Leporello recognises and names the airs from the operas of the day as they are played by Don Giovanni's private band. "This one I know only too well," exclaims the cunning servant when the musicians strike up "Non più andrai;" for "Non più andrai" had been received upon the first performance of the *Marriage of Figaro* with expressions of disfavour. So at least runs the legend; and though Michael Kelly, the original Figaro, denies it in his memoirs, the musical reference made to the supposed fact by Mozart himself seems to support it.

Josepha Dussek, known as the "Bohemian nightingale," and wife of Dussek, the famous pianist, was one of the leading spirits in the musical society of Prague; and she was foremost among the musicians of the Bohemian capital to solicit the presence of young Mozart in a city where he was sure to be received with the homage due to his genius. The theatre—the German Laudes-theater of the present day—at which Mozart's new opera was to be produced had been recently built by Count Nostiz, and it was occupied by an operatic company under the direction of the celebrated *impresario* Pasquale Bondini. The Italian singers of Vienna had thrown all kinds of obstacles in the



way of Mozart's success. But no jealousy of the German *maestro* was evinced by Pasquale's Italian company at Prague. They had, on the contrary, shown themselves enthusiastic in their admiration of Mozart's *Marriage of Figaro*. In December, 1786, *Le Nozze*, thanks to competent and sympathetic interpretation, had been received at Prague with tumultuous applause. Laudatory verses were showered on the composer, and also on the singers—especially Ponziani, the representative of Figaro. The printed accounts of Mozart's triumph were, together with the complimentary poems, forwarded to him at Vienna; and he was at the same time invited in the most pressing manner to come to Prague, that he might himself be a witness of the delight caused by his work. Count Thun, one of those aristocratic patrons of art, to whom music at Vienna and at Prague was so much indebted towards the end of the Eighteenth and beginning of the Nineteenth Century, begged the composer to become his guest, and did so in such terms that Mozart, under all the circumstances, could not but accept. He arrived in Prague on the 11th of January, 1787, and wherever he appeared found himself received with the most gratifying cordiality. Being of a robust mental, moral and æsthetic constitution he was not shocked, but on the contrary was much pleased when he found that his *Figaro* music had been cut up into dance tunes. At the balls of the high nobility, and in the wineshops and beer-cellars of the lower-classes, he heard nothing but his music performed. It was played everywhere; and the girls and boys he met with in the streets seemed always to be singing or whistling it as they passed him by.

"*Figaro*," writes Niemetschek in his memoir of Mozart, published soon after the composer's death, "was placed on the stage in 1786 by the Bondini Company, and was received with an applause which can only be compared with that which was afterwards bestowed on the *Zauberflöte*. It is a literal truth that this opera was played almost uninterruptedly during the whole winter, and that it completely restored the failing fortunes of the manager. The enthusiasm which it excited among the public was unprecedented; they were insatiable in their demands for it. It was soon arranged for the pianoforte, for wind instruments, as a quintet for chamber-music, and as German dance music; songs from *Figaro* were heard in the streets and in the public gardens; even the wandering harpist at the tavern-door was obliged to strum out "*Non più andrai*" if he wanted to gain any audience at all."

Although, during the composition of *Don Giovanni*, Mozart spent much of his time at the Dussek's, he took up his abode, on arriving at Prague, in the house of the hospitable Count Thun. "Immediately upon our arrival," he wrote to his friend Gottfried von Jacquin, January, 15, 1787, "at noon (Thursday, the 11th), we had enough to do to be ready for dinner at one. After dinner, Old Count Thun regaled us with music performed by his own people [the domestic servants of Count Thun, as of many of the Bohemian magnates of that time,

were all musicians], and lasting about an hour and a half. I can enjoy this true entertainment daily. At six o'clock I drove with Count Canal to the so-called Breitfield ball, where the cream of the beauty of Prague may be met with. That would have been something for you, my friend. I think I see you after all the lovely women, not running—no—limping after them. I did not dance, and did not make love; the first because I was too tired, and the last from my native bashfulness; but I was quite pleased to see all these people hopping about to the music of my *Figaro* turned into waltzes and dances. Nothing is talked of here but *Figaro*; no opera is cared for but *Figaro*. Truly a great honour for me."

Two days after his arrival, Mozart conducted in person a performance of *Le Nozze*, when the appreciative and excitable audience went into new ecstasies, and applauded the work as they had never applauded it before. A few days afterwards he gave a concert, at which he cleared the immense sum, for the period, of 1,000 florins; and so delighted was he with his success that, Prague, he declared, should have his next opera. The manager, Bondini, lost no time in coming to an arrangement with the master. The modest sum of 100 ducats was to be paid for the work. It was sent in at the time specified, and its title was *Don Giovanni*.

The story of the origin of *Don Giovanni* is surrounded by a number of traditions more or less credible but also more or less contradictory. One thing meanwhile is certain: that in the autumn of 1787 Mozart revisited Prague in company with his librettist, the abbate Lorenzo da Ponte, an ecclesiastic whose occupations were quite apart from the church. Librettist and composer lodged near one another; and it may fairly be assumed that neither of the two had completed his work. It is known in any case that Mozart had still much to compose and that many important pieces in *Don Giovanni*, including the overture, were not written until the last moment. Mozart, though the guest of Count Thun, spent much of his time at the Bertramka Villa, near Kosir, in the society of his charming friend, Josepha Dussek. This young artist, like so many of Mozart's admirers, was determined, even while he was at work on *Don Giovanni*, that he should compose something for her; and she is said to have locked him up in her summer-house, refusing to release him until he had complied with her request. The result was the grand air *Bella mia Fiamma*; of which it is just to add, she showed her appreciation by singing it the same night in the most perfect manner. The house is at the present day in the possession of the family of the merchant Popelka, who, regarding it as one of the holy places of art, keep it up in its old condition. The summer-house and table are still shown where Mozart used to sit writing his score with lively conversation and bowls going on freely all the time.

Here in fact Mozart gathered around him or rather attracted involuntarily to himself the music-loving



aristocracy of Prague, the artists of both sexes and the amateurs of all ranks. Here, too, he brought together the first Don Giovanni, Luigi Bassi, who, before assuming parts proper to his sex had achieved triumphs in the character of a boy prima donna; the first Leporello, Signor Felice Ponziani; the first Ottavio, Antonio Baglioni; the first Commander and Masetto, Giuseppe Lolli (the two parts were assigned to one singer); and the three fascinating "first ladies" of the company, Signore Micelli (Donna Elvira), Teresa Bondini (Zerlina) and Teresa Saporiti (Donna Anna). The *prime donne* are said to have been jealous of every note that was given to one of the three at the expense, as they considered it, of the two others; and Mozart was on the best terms with all of them until Teresa Saporiti piqued him by committing the unpardonable mistake of praising his genius at the expense of his person.

"Mozart of stature small. What then?  
Great heroes may be little men."

was what she virtually said; and this flattery, so sadly incomplete, seems to have cut him, more sensitive as a man than as a composer, to the heart. The anecdote is, it must be added, received with mistrust, though at the same time reproduced, by Otto Jahn in his excellent biography; and this author assures us that "such stories as those of the delicate diplomacy with which Mozart apportioned the several parts to the satisfaction of the performers; of his having been obliged to appease Luigi Bassi, indignant at Don Giovanni having no proper grand air to sing; of his having composed *La ci darem la mano* five times before he could satisfy the singers; repose on the same foundation as those of his love-making with the female performers." These are regarded by Jahn as "fables."

It is said that in the *finale* to the first act, Teresa Bondini, as Zerlina, failed to utter the cry for help in a sufficiently spontaneous manner; on which Mozart went on to the stage, had the scene repeated and at the right moment gave the singer a pinch, so that she shrieked out from surprise, if not pain. "That's right," he exclaimed; "that is the way to shriek." Another story of the same kind is to the effect that the words of the Commander in the churchyard scene were originally accompanied only by trombones. The trombone players failing to execute the passage, Mozart went to their desk and explained to them how it might be done; whereupon one of them said: "It cannot be played in that way, nor can even you teach us how to do it." Mozart replied, with a laugh, "God forbid that I should teach you to play the trombone. Give me the parts and I will alter them." He did so, and at the same time added parts for the woodwind.

Numbers of anecdotes have been published of the activity, haste and even recklessness with which, according to some writers—and contemporary ones—Mozart composed *Don Giovanni*. But most of them give way beneath the examination of the

critical historian. Some of Mozart's scientific biographers are almost too severe in their criticisms of the pleasant tales recorded of his life at Prague, while completing his work; for the mere fact that an anecdote on the subject of a man's conduct has obtained universal currency during that man's lifetime is a testimony to its virtual truth. In an absolute sense, however, Otto Jahn is doubtless right, when, in his admirable "Life of Mozart," he declares that "the degree of industry with which Mozart worked at *Don Giovanni* is unknown to us." We may conclude that, if he followed his usual habits, he plunged eagerly into his new libretto at first, and afterwards procrastinated over the actual expression of the ideas which it had suggested to him. The received tradition represents him as bringing the unfinished opera to Prague in September, 1787, and completing it, "incited by intercourse with the intended performers and the stimulating society of his enthusiastic friends and admirers." The manager, who was bound to provide accommodation for the composer until after the performance, lodged him at the "Three Lions," an inn on the market-place, on which a memorial tablet has since been placed. It has already, however, been mentioned that he passed most of his time at the summer-house of his friend, Dussek.

When the work was finished, with the exception of the overture, a misgiving seems to have come upon the composer as to the true value of the music at which he had worked with so much ardour; and, after the first rehearsal, he asked the orchestral conductor, Kucharz, to tell him in confidence what he thought of the opera, and whether it was likely to meet with as much success as *Figaro*. Kucharz replied that such fine, original music must certainly succeed, and that anything coming from Mozart was sure to be appreciated at Prague. Mozart declared that after such an opinion from such an authority he felt reassured, adding that he considered no labour too great which might enable him to produce a work worthy of Prague. "It would be a great mistake," he went on to say, "to imagine that my art is an easy matter to me. I assure you, my dear friend, that no one has applied himself more to the study of composition than myself. It would not be easy to find a celebrated musician whose works I have not often and laboriously studied."

October 29th, 1787, was the day fixed for the first performance; and on the previous evening Mozart's assembled friends learned, to their consternation, that the overture was still unwritten. The well-known anecdote as to the circumstances under which the overture was composed, and, so to say—like all rapid composition—improvised, rests on the authority not only of the contemporary Bohemian chronicler, Niemetschek, but also of Mozart's wife. "It was not," says Niemetschek, "until the night before the performance, after spending the merriest evening, that he went to his room towards midnight, began to write, and completed the admirable masterpiece in a few hours." "The evening before the production of *Don Giovanni* at Prague," writes

Nissen, who married Mozart's widow,\* "the dress rehearsal having already taken place, he said to his wife that he would write the overture during the night if she would sit with him and make him some punch to keep his spirits up. This she did, and told him tales about Aladdin's lamp, Cinderella, &c., which made him laugh till the tears came. But the punch made him sleepy, so that he dozed when she left off, and only worked as long as she told tales. At last the excitement, the sleepiness, and his frequent efforts not to doze off were too much for him, and his wife persuaded him to go to sleep on the sofa, promising to wake him in an hour. But he slept so soundly that she could not find it in her heart to wake him until two hours had passed. It was then five o'clock. At seven o'clock the overture was finished and in the hands of the copyist."

This anecdote will seem more credible if one supposes that Mozart had already the overture in his head before he began to write it down on paper. The actor, Genast, claiming to have been present during the composition of the overture to *Don Giovanni*, begins by declaring that he and a friend had to carry Mozart home in an unconscious condition from a convivial party, after which they laid him senseless on his bed, while they themselves went to sleep on the sofa. Then suddenly waking up they heard Mozart singing in a loud voice as he was composing his overture, and "listened in reverential silence as the immortal ideas developed themselves." Carl Maria Von Weber has spoken from his own experience of the "ill result upon the youthful student's mind of these marvellous anecdotes concerning the masters whom he reveres and strives to follow." Otto Jahn declares, from actual examination of the manuscript, that the overture seemed to have been written hastily, but with scarcely any alterations. There was hardly time for the copyist to write out the parts before the beginning of the opera, which, indeed, was somewhat delayed on this account.

The cast was as follows, as copied from the original playbill:—

Don Giovanni (Giovane cavaliere, estremamente licenzioso)	.. ..	Signor Luigi Bassi.
Donna Anna (Dama promessa sposa di),		Signora Teresa Saporiti.
Don Ottavio	.. ..	Signor Antonio.
Commendatore	.. ..	Signor P. Giuseppe Lolli.
Donna Elvira (Dama di Burgos abbandonata di Don Giovanni)	.. ..	Signora Catarina Micelli.

\* An eminent and trustworthy German musician, now living, once told me that, possessing as a boy something of that enthusiastic curiosity in regard to Mozart which led Nissen, a member of the Danish legation at Vienna, to marry Mozart's widow, he asked Frau Nissen, some time after her second husband's death, which of the two she had liked best, Nissen or Mozart. She replied that Mozart was, of course, a man of highest genius, but that he was sometimes a trying man to live with. The pecuniary circumstances of the admirable composer must often, indeed, have been "trying," and more so, no doubt, to his wife than to himself.—H. S. E.

Leporello (Servo di Don Giovanni), Signor Felice Ponziani.  
Masetto (Amante di) .. .. Signor Giuseppe Lolli.  
Zerlina (Contadina) .. .. Signora Teresa Bondini.

The orchestra played the overture at sight so well that during the opening scene Mozart whispered to the musicians near him: "Some of the notes fell under the desks, but the overture went capitally on the whole." Mozart's appearance as conductor at the piano had been the signal for enthusiastic applause; and this applause was renewed with increased enthusiasm at the end of the overture. "Musicians and connoisseurs," wrote a contributor to the *Wiener Zeitung*, "are agreed in declaring that such a performance has never before been witnessed in Prague. Herr Mozart himself conducted; and his appearance in the orchestra was the signal for cheers which were renewed when he left. The opera is exceedingly difficult of execution; and the excellence of the representation, in spite of the short time allowed for studying the work, was the subject of general remark. The whole powers, both of singers and orchestra, were put forward to do honour to Mozart. Considerable expense was incurred for additional chorus and scenery, which has been generously defrayed by Herr Guardasom."

The enormous audience was sufficient evidence of public favour. Signor Guardasom was Bondini's partner in the management of the theatre. In a letter to Da Ponte, the librettist, who had been obliged to return to Vienna, he informed him of the great success which *Don Giovanni* had achieved; and six days after the first performance Mozart wrote to his friend Gottfried von Jacquin, telling him that the work had been represented "with the most unqualified success. Perhaps," he adds, "it will be performed in Vienna. I hope so. They are trying all they can to persuade me to remain two months longer and write another opera. But, flattering as the proposal is, I cannot accept it."

H. SUTHERLAND-EDWARDS.

THE Popular Concerts began on the 9th ult., a trifle later in the year than the date Mr. Arthur Chappell has been wont to fix for the opening of his last few seasons. There may have been a reason for this—perhaps that Easter falls later than usual; otherwise we believe amateurs would not be sorry were their beloved "Pops" to resume at the beginning of October, when they would surely be more keenly appreciated than it is possible for them to be amid the crowd of musical events that trip on each other's heels in April. Under the present arrangement we find only six Monday and six Saturday "Pops" before Christmas, as against fifteen Mondays and fourteen Saturdays after the recess. Might it not be advisable to reduce this disparity somewhat? We leave the question with every confidence in the director's wise and experienced hands. An interesting programme, an admirable performance, a large and enthusiastic gathering of amateurs—such were the accustomed features of the opening concert. All that was wanting to render it absolutely perfect was the presence of Signor Piatti; but pending the convalescence of the famous 'cellist there was naught but to have patience and be content with so

able a substitute as Herr Franz Néruda, who with his gifted sister, Herr Ries, and Herr Hollander was heard in string quartets by Beethoven (No. 1 of the Rasoumoffsky set) and Haydn (D minor, Op. 42). The *rentrée* of M. Vladimir de Pachmann was a welcome event. He had been absent long enough to whet the impatience of the public to a decided pitch, and rewarded his admirers with a remarkable interpretation of the "Giga con Variazioni" from Raff's pianoforte Suite in D minor, Op. 91. It is a composition of the Chopin school, and therefore adapted to display M. de Pachmann's rare individuality in its best light. Hence an unmixed triumph for the Russian *virtuoso*, who bids fair to be more popular than ever this season. At the second concert *habitués* had an opportunity of pronouncing judgment on Miss Fanny Davies, the young English pianist, whose successful *début* at the Crystal Palace we recorded last month. They did so in no doubtful tone, straightway accepting the newcomer among the select circle of artists for whom are reserved the special honours of an encore and numerous recalls. Miss Davies was heard in Bach's Chromatic Fantasia and Fugue in D minor, in one of Mendelssohn's characteristic pieces (played for the encore), and in Schumann's pianoforte quartet in E flat, Op. 47. Her performance of each was marked by high qualities of intelligence and feeling, in addition to that singular purity and perfection of technique which we previously had occasion to point out. In short Miss Davies made a deep impression, and her career henceforth will be watched with the closest interest. On Saturday, the 21st, Miss Agnes Zimmermann was the pianist, and brought forward a charming sonata by Grieg (E minor, Op. 7) for the first time at these concerts. On the following Monday Mr. Max Pauer played Weber's sonata in C major, Op. 24; Dvôřák's fine quartet in E flat, Op. 51, forming part of the same evening's scheme. The vocalists so far have included Messrs. Edward Lloyd (twice), Maas, and Santley, and Miss Liza Lehmann. Signor Romili has resumed the responsible post of accompanist with the same success as before.

Two performances of Gounod's sacred trilogy, *Mors et Vita*, have been given during the month by the Royal Albert Hall Choral Society. The first took place on the evening of the 4th, and drew a large audience, while the second, given on the afternoon of the 14th, attracted a gathering that nearly filled the capacious building at Kensington Gore in every part. Herein was proof, not only of a widespread desire to hear Gounod's latest work, but that Saturday afternoon is not less suitable for lovers of oratorio than for those with whom it is a favourite time for listening to orchestral and chamber music. Critical opinion with regard to *Mors et Vita* has not been modified by these, the first performances in London, nor is it possible to record a verdict much more definite than that pronounced, without the medium of applause, at Birmingham. We shall wait for subsequent opportunities, and two are already promised during the winter, to decide what metropolitan amateurs really think of the successor of the *Redemption*. Meanwhile two points there are which hardly admit of doubt, viz., that the work in its present form is too long and that it must, if it is to stand a chance of popularity, be sung in English. No praise would be too high for the admirable programmes given under Mr. Barnby. The choral singing was throughout of the highest order of excellence; the band, albeit a trifle weak in strings, did its work well-nigh irreproachably; and the solos were something more than safe in the hands of such

a quartet as Madame Albani, Miss Hilda Wilson, Mr. Edward Lloyd and Mr. Santley.

THE fact that an undoubted triumph was achieved "all round," enables us to dismiss with very few words the first of Novello's Oratorio Concerts, given in St. James's Hall on the 10th ult. It argued well for the prosperity of this new enterprise that the attendance at the outset should be of such encouraging proportions; while, equally good promise, from an artistic standpoint, could be derived from a performance of *The Rose of Sharon*, that was generally admitted to be the most perfect yet heard. Mr. Mackenzie had at hand the finest of executive material for the interpretation of his beautiful but exacting work. His newly-formed choir unites to freshness and sonority the advantages of rare intelligence and precision. The band, with Mr. Carrodus at the first desk, is an excellent and trustworthy body. The soloists in this instance were Madame Albani, Madame Trebelli, Mr. Edward Lloyd and Mr. Santley—names synonymous with all that is best of its kind in the domain of vocal art. Finally, we thought Mr. Mackenzie displayed a measure of coolness and repose not hitherto discernible in his conducting. It is one of the valuable results of experience and augurs most favourably for the future.

WHATEVER the ultimate result of the Brinsmead Symphony Concerts, we may, at least, congratulate their promoters upon the capital start made during the past month. The public is proverbially slow to support fresh undertakings, and not less eager to take up what suits its taste, provided that the quality of the article supplied be first-rate. It was in the nature of things, therefore, that the excellence of the opening concert on the 7th ult. should excite curiosity on the part of amateurs, and secure the large, if not crowded, attendance at the second performance given a fortnight later. But improvement did not take one healthy form alone; it manifested itself quite as conspicuously in the achievements of the splendid body of players collected and conducted by Mr. George Mount. No orchestra, however unexceptionable its component parts, can, to use an expressive colloquialism, be "licked into shape" in a couple of rehearsals. Hence the roughness and want of unity perceptible in Mendelssohn's "Melusina" overture, the processional music from Moszkowski's symphonic poem, "Johanna d'Arc," and the Liszt Hungarian Rhapsody (No. 1). Better results, it is true, were obtained in Prout's F major (Birmingham) symphony, but here the advantage of the baton being wielded by the composer must count for much. At the second concert it was a different band. Connoisseurs quickly perceived the increased *rapprochement* between Mr. Mount and his men in a careful regard for *nuances*, a delicate rendering of *piano* passages, and a generally refined and intelligent execution. These qualities were exhibited in an interesting scheme, comprising Goldmark's effective and picturesque overture, "Sakuntala;" the charming prelude, "Le Dernier Sommeil de la Vierge," from Massenet's Sacred Legend, *La Vierge*; Beethoven's "Eroica" symphony; and a bright overture in E flat by Edwin Ould, which had undeservedly lain on the shelf a quarter of a century. Pianoforte concertos were played at each concert—Beethoven's "Emperor" by the Chevalier Emil Bach at the first, and Rubinstein's in G (Op. 45) by Miss Agnes Zimmermann at the second. The vocalists on these respective occasions were Mr. Joseph Maas and Mdlle. Marie de Lido.



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6.	A Child this day is born .. ..	Traditional.
7.	God Rest you, Merry Gentlemen .. ..	Traditional.
8.	O lovely star that shone so bright	T. Tallis Trimnell
		Mus. Bac., Oxon.
9.	In excelsis gloria .. ..	E. T. P.
10.	Tenderly sleeping .. ..	G. S. W.
11.	Good King Wenceslas .. ..	Ancient Melody.
12.	Once more with songs of rapture	T. Tallis Trimnell,
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13.	Adeste Fideles .. ..	C. G.
14.	Nazareth .. ..	Charles Gounod.
15.	Faithful homage pay .. ..	R. L. de Pearsall.
16.	O Christmas Bells! ring out a joyous peal	Dulciana.
17.	Hark! the herald angels sing .. ..	Mendelssohn.
18.	Hark! the herald angels sing .. ..	E. Pieracinni.
19.	Happy morning, glorious morning	T. Tallis Trimnell.
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*This Anthem is published separately. PRICE 3<sup>d</sup>*  
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Psalm. CIV. vv. 33. 34.

A.H. MANN.

Mus: D. Oxon.

LONDON:

PATEY & WILLIS, 44, G<sup>t</sup> MARLBOROUGH ST., W.

(M. M. 66 =  $\text{♩}$ )

Organ. Sw. Org: Ped

Sw. Org: Gt. Org:

(M. M. 88 =  $\text{♩}$ )

SOPRANO. *mf*

ALTO. *mf*

TENOR. *mf*

BASS. *mf*

I will sing un\_to the Lord . . . . . as long as I

I will sing un\_to the Lord, the Lord as long as I

I will sing un\_to the Lord . . . . . as long as I

I will sing un\_to the Lord . . . . . as long as I

Ch. Org: no Ped

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Sw. Org: Gt. Org:

(M. M. 88 =  $\text{♩}$ )

SOPRANO. *mf* I will sing un\_to the Lord . . . . . as long as I

ALTO. *mf* I will sing un\_to the Lord, the Lord as long as I

TENOR. *mf* I will sing un\_to the Lord . . . . . as long as I

BASS. *mf* I will sing un\_to the Lord . . . . . as long as I

Ch. Org: no Ped

live I will praise my God, I will praise my God while I have, I

live I will praise my God, I will praise my God while I have, I

live I will praise my God, I will praise my God while I have, I

live I will praise my God, I will praise my God while I have, I

*f* Full Sw: *mf*

Ped to Gt.

have my be\_ing, I will sing unto the Lord as long as I

have my be\_ing, I will sing unto the Lord, the Lord as long as I

have my be\_ing, I will sing unto the Lord as long as I

have my be\_ing, I will sing unto the Lord as long as I

Gt. Org.

live I will praise my God, I will praise, praise my God

live I will praise my God, I will praise, praise my God

live I will praise my God, I will praise, praise my God

live I will praise my God, I will praise, praise my God

*mf* while I have my be - - ing, while I

*mf* while I have my be - - ing, while I

*mf* while I have my be - - ing, while I

*mf* while I have my be - - ing, while I

Ch. Org: Sw. Org:

no Ped. Ped.

have my be - ing

have my be - ing I... will praise, . . . .

have my be - ing I... will praise, will praise, I... will

have my be - ing I... will praise, will praise, . . . . will

Gt. Org:

no Ped.

I... will praise . . . . . I... will

... will praise . . . . . I... will

praise, . . . . . I... will praise I... will

praise my God, will praise . . . . . I... will



praise, will praise my God while I have my be - - ing

praise, will praise my God while I have my be - - ing

praise, will praise my God while I have my be - - ing

praise, will praise my God while I have my be - - ing

Gt. Sw. Ped. to Sw.

This system contains four vocal staves and a grand piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef with the same key signature. The lyrics 'praise, will praise my God while I have my be - - ing' are repeated four times, once for each vocal staff. The piano part includes markings for 'Gt.' (Grand) and 'Sw.' (Swell) on the right side, and 'Ped. to Sw.' (Pedal to Swell) at the bottom.

I . . . . will praise my God . . . . .

I . . . . will praise my God . . . . .

I . . . . will praise my God . . . . .

I . . . . will praise my God . . . . .

I . . . . will praise my God . . . . .

Gt. Full.

This system contains four vocal staves and a grand piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps. The lyrics 'I . . . . will praise my God . . . . .' are repeated four times. The piano accompaniment is in bass clef with the same key signature. The lyrics are repeated five times in total, with the fifth repetition appearing on a separate line below the piano part. The piano part includes a marking for 'Gt. Full.' (Grand Full) on the right side.

This system contains a grand piano accompaniment in bass clef with a key signature of two sharps. It features complex chordal textures and melodic lines.

And so shall my words, . . . my words . . . please

And so shall my words, . . . my words . . . please

And so shall my words, . . . my words . . . please

And so shall my words, . . . my words . . . please

Sw.

him, my words . . . please him, my joy,

him, my words . . . please him, my joy,

him, my words . . . please him, my joy,

him, my words . . . please him, my joy,

my joy . . . shall be . . . in the Lord,

my joy . . . shall be . . . in the Lord, my

my joy . . . shall be . . . in the Lord,

my joy . . . shall be . . . in the Lord,

Ch. Org.

shall be in the Lord, in the Lord,  
joy . . . . . shall be in . . . . . the Lord, . . . . . the  
shall be in the Lord, in the Lord,  
shall be in the Lord, in the Lord,  
Ch. Org:  
no Ped.

in the Lord, *mf* my joy shall be in the Lord  
Lord, . . . . . *f* my joy . . . . . *mf* shall be in the Lord  
in the Lord, *mf* my joy shall be in the Lord  
in . . . the Lord, *mf* my joy shall be in the Lord  
Sw. Org: Gt. Org:  
Ped.

my joy shall be in the Lord, *ff* my joy shall  
my joy shall be in the Lord, *ff* my joy, my joy . . . shall  
my joy shall be in the Lord, *ff* my joy, my joy . . . shall  
my joy shall be in the Lord, *ff* my joy shall  
Ped.



be, shall be... in the Lord, my joy, my  
be, shall be... in the Lord, my joy, my  
be, shall be... in the Lord, my joy, my  
be, shall be... in the Lord, my joy, my

joy shall be in the Lord...  
joy shall be in the Lord...  
joy shall be in the Lord...  
joy shall be in the Lord...

no Ped.

M.M. 66 =

Ped.

Sw. Org:

I will sing, I will sing, rall?  
I will sing, I will sing, rall?  
I will sing, I will sing, rall?

Sw. Org:   
Gt. Org:   
rall?

Tempo.

M. M. 88 =

I will sing unto the Lord as long as I live I will

I will sing unto the Lord, the Lord as long as I live I will

I will sing unto the Lord as long as I live I will

I will sing unto the Lord as long as I live I will

Tempo. 88 =

Ch. Org:

no Ped.

praise my God, I will praise my God while I have, I

praise my God, I will praise my God while I have, I

praise my God, I will praise my God while I have, I

praise my God, I will praise my God while I have, I

Sw. Org:

Ped to Gt.

have my be - ing I will sing un - to the Lord

have my be - ing I will sing un - to the Lord, the Lord as

have my be - ing I will sing un - to the Lord

have my be - ing I will sing un - to the Lord

Gt. Org:



praise, . . . . . I . . . will praise . . . . . my God,

praise, . . . . . I . . . will praise . . . . . my God,

praise, . . . . . I . . . will praise . . . . . my God,

praise, . . . . . I . . . will praise . . . . . my God,

*Slower.*  
M. M. 50 =  $\text{♩}$

*rall?* *ff* my God, . . . as long . . . as I live . . . . .

*rall?* *ff* my God . . . as long . . . as I live . . . . .

*rall?* *ff* my God . . . as long . . . as I live . . . . .

*rall?* *ff* my God . . . as long . . . as I live . . . . .

*rall?* *ff* my God . . . as long . . . as I live . . . . .

*Slower.* 50 =  $\text{♩}$  *Tempo.*

*Ped.*





## THE LUTE.

LONDON, TUESDAY, DECEMBER 1, 1885.

INTERESTING programmes continue to mark the progress of the Saturday Concerts at the Crystal Palace. On October 31st Dvôrâk's second symphony, in D minor, was given for the first time since its introduction by the Philharmonic Society last season. Further hearing, under the advantages of a superb rendering, strengthened the impression that the symphony is an extremely fine work. Anyhow Sydenham amateurs stamped it with their frankest approval—a verdict they were unable to repeat in the case of the novelty provided at the succeeding concert, viz., a symphonic poem, "Liebe und Leben, Kampffreund Sieg," by Ferdinand Praeger. Welcome features, on the other hand, were the concerto in G, No. 4, for two flutes and violin concertante and string orchestra, by Bach, a fine performance of Schubert's symphony in C; and the admirable singing of Madame Valleria in excerpts from Massenet's *Mary Magdalen* and Wagner's *Tristan*. At the fifth concert, Mr. Max Pauer played Beethoven's "Emperor" concerto with distinguished success. Mdlle. Antoinette Trebelli enhanced the favourable opinion already formed of her vocal talents, and a selection from Rubinstein's orchestral suite, "Bal Costumé," was performed. Included in its over-lengthy scheme of November 21st were Handel's overture to *Ariadne*, Mendelssohn's "Italian" symphony (magnificently played), Raff's pianoforte concerto in C minor (the solo share in which clever, but unequal work was brilliantly executed by Mr. Oscar Beringer), and a suite of ballet airs from Saint-Saëns's *Étienne Marcel*, given for the first time.

The Sacred Harmonic Society gave its first concert of the season on the 20th ult., when a tolerably numerous audience filled St. James's Hall. There were three works in the programme, Sterndale Bennett's cantata, *The Woman of Samaria*, Saint-Saëns's Nineteenth Psalm, and Beethoven's *Mount of Olives*; and seeing that the two first-named occupied nearly two hours and a-half in performance, it was obviously an error of judgment to include the third in the same evening's scheme. No similar fault can be found with the revival of Bennett's exquisite cantata, which, to most of the younger musical generation, is known only by a few familiar excerpts, such as the supremely beautiful quartet, "God is a Spirit," the contralto air, "O Lord Thou hast searched me out," and the lovely tenor air, "His Salvation is nigh." Hence was the performance—on the whole a praiseworthy one—listened to from first to last with rapt attention and manifest delight. The quartet was well sung by Madame Clara Samuel, Miss Hilda Wilson, Mr. Edward Lloyd, and Mr. Bridson, and, as a matter of course, had to be repeated. M. Saint-Saëns wrote his setting of Psalm XIX. twenty-five years ago, and committed the mistake, not invariably confined to youthful efforts, of crowding it with difficulties wholly out of proportion to the effect created by the music. How these obstacles were overcome at the Madeleine we are unable to say, but in the Sacred Harmonic per-

formance they made themselves felt with a distinctness too palpable to be altogether pleasant. Miss Annie Marriott, Madame Samuel, and Miss Hilda Wilson deserve every credit for their correct and artistic singing, but the gentlemen of the "cast" had by no means thoroughly mastered their share of the work. The choir, in the same way, was heard to less advantage than in the cantatas that preceded and followed the Psalm, portions of which composition, we may add, made a favourable impression on the audience. Mr. Cummings, despite an excusable degree of nervousness, acquitted himself with skill and discretion at his new post. Mr. Fountain Meen was at the organ.

DR. SPARK writes of the late Gustav Merkel:—"In 1870 I visited Dresden almost with the express purpose of asking Merkel to write some pieces for the *Quarterly*. I accompanied Merkel to the grand old Catholic Church of which he was so long organist, where he finely played some splendid compositions of Bach's and his own, for over an hour, and afterwards, at his particular request, I played to him Smart's magnificent Postlude in C in the first part of the *Quarterly Journal*, and Sir Robert Stewart's Fantasia in D minor from the same number. Merkel seemed particularly pleased with both, and assured me that it was the first English organ music with which he was acquainted. He readily acquiesced in my request to write for the *Quarterly*, and the result was the publication of that Pastorale in G major in Part III."

GLOWING accounts reach us from New York of a new world's-wonder in the shape of a coal-black soprano who has recently arrived in the Empire City, where it is confidently expected by the impresario who has her in tow that she will create an unprecedented sensation, or "boom." She has already been nicknamed "The Sable Patti," under which sobriquet, in all probability, she will be "billed" all over the Union. Nelly Cecily Brooke, the negress Rosina and Violetta of the future, is a native of South Carolina, where for some years past she has been in service as nursemaid in the family of a wealthy cotton-planter. It was whilst singing her master's children to sleep that she first attracted special notice by the rich tone and remarkable flexibility of her voice. Her lullabies, interspersed with extempore trills and bravura passages of exceeding difficulty, were listened to with rapture, night after night, by the members of the household to which she belonged, and eventually got talked about throughout the whole countryside, until her employer, continually pestered with applications for permission to hear her sing, discovered that a Black Nightingale had much in common with a White Elephant. Being, however, of a generous nature, and *fanatico per la musica* to boot, instead of giving his vocal nursemaid a month's wages and the key of the street he placed her under the care of a musical professor, who soon taught her notation and the elements of harmony, so ably and rapidly that within a few months she learnt to sing correctly at sight, and committed to memory a considerable number of florid operatic airs. It would appear that the "boss" of a travelling concert company has secured her services upon extremely moderate terms for a twelvemonth to come, the stipulation to which she attached the greatest importance being that he should supply her with half-a-dozen complete evening toilettes, executed in all the colours of the rainbow. Should she achieve the transcendent success that is prophesied on her behalf by some of

our Transatlantic cotemporaries, we venture, in our turn, to vaticinate that in concluding her next engagement, she will go in for more enduring rewards than variegated raiment, bearing in mind that it was overweening addition to a coat of many colours that brought an eminent historical personage to such signal grief some years ago.

In the course of the approaching winter season, as we are informed, Schubert's admirable "Rosamunde" music is to be fitted to a somewhat more intelligent and intelligible text than that of Helmina von Chezy—to which it was composed more than sixty years ago—and will be reproduced on the German stage as a complete entity. Wilbrandt's attempt to associate it permanently with his *Legend of Untersberg* failed, as will be remembered, last year, because the drama in question proved a *fiasco*, and, as such, had to be withdrawn from the stage after its second performance. It is also proposed to bring this delightful series of compositions to the cognizance of the German theatrical public by utilising it as incidental music in the contemplated production of *Twelfth Night* at the Royal Theatre of Magdeburg. The original text, as made known for the first time in Vienna, on December 20, 1823, under the title, "Rosamunde, Princess of Cyprus; a romantic play, in four acts, with choruses, musical accompaniments and dances; music by Francis Schubert," was the work of that eccentric lady whose fortune it was to be the misfortune of two great composers, and whose "book" of *Euryanthe* has achieved immortality as an imperishable and inimitable monument of literary absurdity. *Rosamunde* is a melodrama crammed with knight-errantry and brigandage; its heroine is a princess brought up to the sheep-keeping business, who is sought in marriage by a loathsome old tyrant, ingeniously slain by a disguised young prince, as comely as he is homicidal. It teems with dungeons, leaving nothing to be desired in the way of depth beneath the castle moat; with torture-chambers, in which the human form is elongated or compressed to order; with robber-caves of depressing obscurity; with rescues, single and other combats, mysterious appearances of little-expected persons in costumes utterly unsuitable to them, poisoned letters and all manner of good old-fashioned contrivances for freezing the blood of unsophisticated audiences. This astounding text was written by the inauspicious Helmina in five days; and Weber composed the music to it within an even shorter period of time, all except the overture, which he wrote in the year 1820, specially for a melodrama called *The Magic Harp*. This beautiful overture also served as a musical introduction to Weber's operas *Alfonso and Estrella* and *The Domestic War*, and was printed under the title of the former work. Since 1823, however, it has been known all over Europe as the "Rosamund Overture." For more than thirty years the most important numbers of the "incidental music" were ignored or forgotten by the German and Austrian musical publics, and it was only in 1866 that three of them—the first and second entr'actes and the ballet—found their way into print and the Vienna Redouten-Saal. A year later, Sir George Grove succeeded in discovering the original orchestral parts, and produced the *Rosamunde* Music in its entirety at a memorable Crystal Palace Concert. Max Friedlaender routed out Schubert's autographic score of the third entr'acte, and the so-called "Shepherd's Melodies" only the year before last; and the work, at length complete, as set down in black and white by its composer's hand, will shortly be published in Berlin.

## FROM THE PROVINCES.

BRADFORD.—On October 30 a magnificent performance of Berlioz's *Faust* was given at the first Subscription Concert with Miss M. Davies, Messrs. E. Lloyd, Henschell and Kingsley, with the Bradford Festival Choral Society's members in the chorus. The orchestra was that of Mr. Charles Hallé, numbering ninety. Mr. Hallé conducted. —The second concert of the same series was brought forward on November 20, and consisted of chamber music when Mozart's sextet in B flat, No. 15, for strings and horns, and Brahms's quintet in F minor, No. 34, were given. Mr. Hallé played Beethoven's sonata "Les Adieux," Madame Néruda and Herr F. Néruda gave solos. Madame Valleria sang songs by Bach, Schubert and Massenet.

BRISTOL.—Whether our city is still digesting the Festival of October, or whether she is only musical once in three years I know not, but the fact remains that from October, 1885, to the month of February next year the chronicler of musical events will have plenty of leisure, as not a single concert of any but secondary importance will take place. In February Mr. George Riseley will once more start his well-known orchestral concerts, and till then we can only sit down, ruminate on the past, and occasionally wish we lived somewhere else—from a musical point of view.—On the 18th November the Executive Committee of the Bristol Musical Festival Society presented their reports and accounts at a meeting of the guarantors and members of the Society convened for that purpose. The meeting was unique for the remarkable unanimity with which each of the several resolutions were adopted without discussion of any description, and for the amount of reciprocal praise bestowed and self-satisfaction expressed. As far as I can gather from the published report—I was unable to be present at the meeting—the Festival *per se* was a financial success, but a call of £1 11s. 6d. has to be made on each of the guarantors to cover losses incurred on the four intermediate concerts given since the Festival of 1882. As this only amounts to 10s. 6d. for each guarantor to subscribe per annum, these gentlemen cannot grumble. I find that the charities for whom collections were made at the doors, each profited to the amount of £72 18s. 9d., (this included £32 10s. from Madame Albani and Mr. Santley), not a very magnificent total, but poor Art came off still worse, for I do not find that she was benefited in any way whatever. The Bristol Musical Festival Society has now been in existence for 15 years, and during that period has enjoyed an almost undisturbed monopoly in the way of musical supply, and yet on a reference to the list of works performed, I can only find two absolute novelties, viz., Macfarren's *St. John the Baptist* and Mackenzie's *Jason*. The Chairman of the Executive Committee evidently felt this to be a weak spot in the managerial armour, for I find him saying: "The Committee would have been glad if they could have secured some new and important oratorio by an English Composer." So far, so good, but now it will hardly be credited what energetic steps the manager took to secure this "new and important Oratorio." I quote again from the Chairman's report: "Immediately after the Festival of 1882 they made it known (?) that they would be happy to produce such a work at their forthcoming Festival, but, notwithstanding their inquiries, no such work was offered to them." This statement is so charmingly naïve that further comment on it would be

superfluous. It is also refreshing to learn that Mr. Charles Hallé makes little or no personal profit out of his Bristol engagement, but that it is to him "a labour of love." In these days of highly-paid Prima Donnas and other musical artists such disinterestedness cannot be too highly commended. Yet the band cost the committee £1,357. The great stumbling block in the way of bringing these triennial gatherings within reach of the masses is the price of the tickets. Here at Bristol the lowest price for a single ticket is 7s. 6d. This is prohibitive to numbers of amateurs, and yet there seems to be no remedy short of building a new hall.—I may note that Mrs. Viner-Pomeroy and her husband—two esteemed local professors—inaugurated their 9th season of classical chamber concerts on the 10th November. As usual at these concerts, Mr. Henry Holmes occupied the leader's desk. Mrs. Pomeroy being unable to appear, her place was taken by Mrs. Roedel—the talented wife of the well-known song-writer. The programme included one of Haydn's quartets, Mendelssohn's D minor trio for violin, 'cello, and piano, and an uninteresting solo for the 'cello by Bargiel, played by Mr. Pomeroy.—On the 7th December a first series of four subscription chamber concerts at popular prices will commence. The first programme will consist of trios and solos for the piano, violin and 'cello, with three songs by Mr. Worlock, a well-known local professor. By the way the public have subscribed the directors are sanguine of success.

CARDIFF.—Dr. Carter Moffatt has been holding a series of five lecture concerts in the Park Hall. Miss Agnes Astle, Miss Lucy Clarke, Miss Mary Davies, Mr. Adams, Mr. Prowd, Mr. Jenkins, and many other ladies and gentlemen have contributed to the success of these meetings. Miss Trueck Sawle recited.

DOLGELLEY.—Mr. M. W. Griffiths' complimentary concert was given at the Public Rooms, October 30th. Principal vocalists, Madame Lizzie Williams and Eos Morlais, assisted by Miss Madge Roberts, Mr. Edward Williams, and the "Idris Choral Society," conducted by Mr. O. O. Roberts. Accompanists, Miss Cox, Mr. M. W. Griffiths, Mr. H. T. Jones, Master J. Hughe Jones; violin, Mr. T. Davies. The programme included vocal and instrumental music by the best composers.

EDINBURGH.—The Choral Union has issued its prospectus for the twelfth series of concerts, which will take place on December 9th, 16th, 21st and 28th; January 4th, 11th, 20th, 25th; and February 1st and 8th. The artists engaged include Mesdames Albani, Valleria, Hutchinson, Thudichum, Clara Samuel, Amy Sherwin, Anna Williams and Hilda Wilson, and Messrs. Lloyd, Maas, Winch and Watkin Mills. The solo violinist will be Mr. J. T. Carrodus, and the pianists include Miss Clotilde Kleeberg and Herr Franz Rummel. Mr. A. C. Mackenzie will be the choral conductor and Mr. Manns, who has framed the programmes, will conduct the orchestra, which is both large and efficient.

EXETER.—The concert season has been a busy one. At the recent concert given by the Orchestral Society a crowded and critical audience freely applauded—and in two or three instances encored—the efforts of the well-trained corps of amateurs, brought to such excellence under the *bâton* of Mr. R. B. Moore, F.C.O. The two items specially worthy of note were the highly intelligent rendering of Haydn's Symphony in C; and a truly sympathetic interpretation of the difficult (to a corps of amateurs) "Novelleten" by Niels Gade. These attest the character of the programme, in which, however, noting its general excellence, one was somewhat sur-

prised to find included such a thoroughly well-worn excerpt as the overture to "Crown Diamonds." Two part-songs, admirably sung (one encored) were contributed during the evening by members of the Madrigal Society, which is under the same efficient conductorship.—The Western Counties' Musical Association has held its fourth annual meeting. The report presented, although it noted a loss of several pounds on last year's Festival, was satisfactory from a musical point of view, inasmuch as it recorded an increased membership and a marked improvement in the performances at both the Festival and the Branch Concerts. As to how far the question of "economy" in the matter of artists had to do with the financial success of the Festival, is a subject which the Association will perhaps do well to consider. For the next Festival Mendelssohn's *Elijah* and Macfarren's *Lady of the Lake* have been selected.—Mr. Farley Sinkins' morning and evening concerts, the two first of the season's series, were not the success, financially, that was expected; artistically, of course, they were everything that could be desired. They unfortunately came at a more than usually busy period in a busy election time. The artists were Miss Gertrude Griswold, Mdme. A. Sterling, Mr. J. W. Turner, Mr. Maybrick, Mdle. Agnes Zimmermann, Sig. Papini, violin, and Sig. Bottesini. Of course it goes without saying that the concert was of the highest order of excellence, and elicited unanimous praise.—Mons. de Pachmann's pianoforte recital—his first here—was a great treat. The hall was crowded. M. de Pachmann's brilliant execution and at the same time wonderful delicacy of touch were themes of great admiration. Much regret is expressed in local musical circles at the probability of a close being put to the useful work of the Oratorio Society. For over half a century the Society has been of immense service in promoting musical education, and scores of persons in the city owe the greater part of their musical culture to its efforts. Unfortunately for some time past the Society has had a more or less severe struggle for existence; there has been a chronic indebtedness which has only been spasmodically relieved. There is again a cloud upon it, and at the annual meeting it was proposed to "suspend" the Society after the end of the year. Against this, however, the hon. conductor (Mr. G. W. Lyon) urged that it would be a pity to check the operations of the Society now—he did not remember a time when it was stronger than now, alike in regard to members, talent, and capacity; it was only to make an effort and the outside public—who really did not know that it was impoverished—would readily respond. In the end it was decided to "suspend" the resolution for suspension, pending the result of an appeal to the public for increased support.

GLASGOW.—The chorus of our leading musical organisation is busy rehearsing *The Rose of Sharon*, and, judging from the interest shown in the work by the members, a fine performance may confidently be expected on the 8th prox., for on that evening the twelfth series of the Glasgow Choral and Orchestral Concerts will be inaugurated. Mr. Mackenzie has been retained to conduct what is, undoubtedly, his *magnum opus*, and, altogether, the visit of our accomplished countryman is looked forward to with feelings of very considerable interest. On the following Friday Mr. Mackenzie will be entertained to dinner by the "Glasgow Society of Musicians," when covers will be laid for a company numbering little short of 200.—Herr Franke's circular to the guarantors, through whose assistance he was recently enabled to give a couple of "Richter



Concerts" here, is before me, and I gather from the document the following information:—From an artistic point of view, the Concerts "have given satisfaction everywhere." In Newcastle, Edinburgh, and Dundee, the fixed minimun receipts were forthcoming, and in these towns no call was therefore necessary. The Glasgow experience was not so satisfactory, the drawings falling short of the stipulated sum (£700) by £168 11s. 6d. To cover this deficit, each of the eighty-eight guarantors has rendered himself liable for £1 18s. 2d. Herr Franke, however, waives this claim—provided the guarantors renew their bonds "under the same conditions as before, for two Richter concerts to be given in October next." Touching the performances themselves, many of the effects obtained by the Viennese conductor—with a band which was by no means perfect in its balance—were, of course, exceedingly fine. But Glasgow amateurs cannot, and do not, forget the valued artistic work accomplished by Mr. August Manns, and the wholesale sycophancy which broke out on the occasion of Herr Richter's visit to Scotland was not, to put it mildly, in the best of taste.—The St. Andrew's Hall Ballad Concerts, under the able management of Mr. James Airlie, were resumed on Saturday evening, 7th ult. The attraction was Madame Patey and her touring party, and this is equivalent to saying that the house was a crowded one—standing room was, indeed, scarce. The programme contained many good things, the old ballads and the new, and much enthusiasm followed the favourite contralto's matchless singing of the Scotch ditties with which her name is identified. Miss Anna Williams shared largely the artistic success of the evening. Miss Josephine Cravino, Mr. Sidney Tower, and Mr. Franklin Clive, won much favourable recognition, no less so Dr. Peace and Signor Tito Mattei, whose instrumental selections were, as usual, marked by excellent taste. At the second concert of the series the programme was in the safe charge of Miss Mary Davies and party.—Miscellaneous concerts during the past month included the visit of a big company brought north under the auspices of Messrs. Paterson, Sons, and Co. Signor Bottesini's name might reasonably have been expected to draw out crowds, but the audience was a comparatively small one. The programme was in several respects most uninteresting, and hence, perhaps, the apathy of connoisseurs. Many of the ditties appealed, however, to the audience with uncommon symptoms of favour, and the result was an unheard-of concession of encores.—Mr. Charles Hallé gave his usual chamber concert on the evening of the 13th ult. He was assisted by Madame Norman Néruda, as on many a previous occasion, but never before, surely, did those accomplished artistes evoke such tokens of enthusiasm. The audience was brilliant and representative, and the interesting programme—which contained Beethoven's sonata for violin and piano in C Minor (Op. 30, No. 2), and Max Bruch's violin concerto in G minor—gave unwonted satisfaction.—The Viennese Lady Orchestra opened a short engagement at St. Andrew's Hall, on the 16th ult. "Business," the first night or two, at any rate, was hardly encouraging, but empty benches depressed not a whit the efforts of the five and forty fair ones, who play together with remarkable precision and *verve*.—The first concert for the season of the Paisley Choral Union was announced for the 27th ult., too late, of course, for notice in the present issue of THE LUTE. The subscription for the series is highly encouraging, and the spirited efforts of the Executive bid fair to place the Society in a foremost position amongst kindred institutions. A forecast of the season's work has already been given in

these columns.—Mr. Carl Rosa's Glasgow season commenced at the Grand Theatre, on 23rd ult. Notice must be reserved. Meantime, it may be mentioned that we are promised *Manon* and *Nadeshda*.

HERNE HILL.—The Choral Society gave an excellent performance on the 28th ultimo of Mr. Barnett's cantata, *The Building of the Ship*, when the composer himself conducted.

LEEDS.—Sir Arthur Sullivan has already sketched an oratorio for the Leeds Festival next year. It will occupy half a performance, and, of course, he will conduct it himself.—The first of the Leeds "Popular Concerts" came off on October 21 (too late for notice last month). The principal works given were Spohr's Double Quartet in E minor, Op. 87, and Brahms's Sextet in B flat, as well as the fragments of Mendelssohn's unfinished quartet. The performers included Messrs. H. Holmes, W. F. Parker, Grimson, Burnett, Gibson, E. Roberts, Howell and Ould, and the *ensemble* was most excellent. Herr Henschel sang songs by Handel, Schumann and Brahms.—The second concert of the same series was given on November 18, when the lion of the evening was M. C. Saint-Saëns, who besides giving solos on both piano and organ in a masterly manner, presided at the piano during the performance of his own quartet in B major, Op. 41; and also a new sonata for violin and piano, in which Herr Peiniger played the violin. The former work is too well known for remark, but the latter was "composed for M. Saint-Saëns' Yorkshire Tour." It contains many beautiful ideas, but is open to the charge of monotony. Beethoven's Quartet in G., Op. 18, No. 2, was also given by Messrs. Peiniger, Parker, Gibson, and Ould. Miss Hope Glenn sang several songs in very pleasing style.—The Philharmonic Society gave a very fine performance of *Elijah* on the 16th, with Mrs. Hutchinson, Miss Eleanor Rees, Messrs. Seymour, Jackson and F. King as soloists. The chorus, however, carried the palm, as under Mr. A. Broughton it is not too much to say that it is years since such attention was paid to light and shade by any Choral Society in this district where only too often mere strength of lungs is relied upon.—On November 9th, Mr. F. K. Hattersley, of the Royal Academy—a native of Leeds—gave a concert devoted to a trio of Sir G. A. Macfarren's and his own compositions, which was very successful. He was supported by Messrs. Walter Bache (piano), F. Ralph (violin), and Whitehouse ('cello). The vocalists were Misses Hilda Wilson and Kate Payne.—Mr. Carl Rosa's Opera Company began their short "season" of twelve nights on October 26th. There are several new members in the company and several old favourites missing, notably Messrs. Snazelle and Ludwig. The operas produced included *Figaro*, *Faust*, *Mignon*, *Trovatore*, *Carmen*, *Maritana*, *Bohemian Girl*, and, as novelties, *Manon* and *Nadeshda*. These were each subsequently repeated and much appreciated—more especially the English work.—Messrs. E. Haddock and Dawson continue to draw large audiences at their violin and piano recitals each Thursday. In conjunction are produced sonatas for each instrument, many of them for the first time in the district.—On November 2nd, Mr. Charles Wilkinson lectured to a large audience on Mendelssohn's "Songs without Words" giving musical illustrations.

LIVERPOOL.—The address given by Mr. F. H. Cowen, at the distribution of certificates gained by candidates in the recent examinations by the Society of Professional Musicians at this centre, although it carefully steered clear of controversial matter, yet contained much that was



interesting and instructive. In the course of a long and graceful speech Mr. Cowen said:—In no other country at any previous time had the dissemination of musical instruction been so general as in England of late years. On every hand new organizations are being called into existence, and for each person who practised the art either as a means of livelihood or as a recreation a dozen years ago, there are at least twenty at the present time. Although this is satisfactory, so far as it goes, the question to be asked is, does this form a sufficient sign to warrant us in believing that before long a genuine and educated appreciation of the art will become general throughout the country? The satisfactory answer to this question is mainly in the hands of the students themselves, but to a very large degree it depends upon the opportunities for musical study which are obtainable. We have in England excellent academies, together with professors equal to the best, and yet it is considered necessary for the student to go abroad to Germany, Italy or France, for the purpose of completing his musical training. This course is rendered advisable because on the one hand the whole of the home life of these countries is permeated with a strong musical feeling, so that the student lives always amid fit surroundings for the practise of his art, and on the other hand the cost of such musical education is more reasonable abroad than at home. To attain equal advantages here, Government aid should be invoked, and the national disgrace of a legislature of seven hundred members, not one of whom lifts up his voice in favour of the first of the refining and ennobling arts, should be blotted out. To those who are just commencing their professional career, Mr. Cowen says, form yourselves into earnest bands, each the centre of a musical organization, carry your enthusiasm and acquirements into new fields, form your own orchestras, choirs, and even schools, and impart to others such knowledge only as shall raise the standard of the art, and pave the way for much greater things in the future than have been done in the past.—The Philharmonic Choral Society, which was just at the point of expiring, has been galvanized into new life by the spirited and spontaneous generosity of its conductor. Mr. Randegger, as a last chance, has offered the gratuitous services of himself and four principals for a performance of *The Messiah* at Christmas, providing two hundred efficient members of the chorus can be brought together. Gratefully accepting this suggestion, the Committee has re-formed itself, and there is no doubt that Mr. Randegger's condition will be easy of acceptance. It is proposed, therefore, that the performance be given in St. George's Hall, with Mr. W. T. Best at the organ in place of an orchestra. If this performance is successful, another popular and well-known oratorio will be tried afterwards with a full orchestra, so that providing the members and committee agree to drop their own petty preferences and bickerings for the common weal, and if only a little business care and liberality is exercised in the arrangements, there is still a chance for a second choral body of first-rate quality to find a permanent standing in the city.—The third and fourth concerts of the Philharmonic Series took place on the 3rd and 17th of November. At the third concert *The Creation* was given with Mrs. Hutchinson, Mr. Henry Piercy, and Mr. Ludwig as vocalists. The occasion was a noteworthy one for Mr. Ludwig, who, although he had never sung or even heard the music of the oratorio before, acquitted himself with the utmost credit. At the fourth concert Mdle. Maria de Lido sang, and M. de Pachmann was the solo pianist. In the oratorio the chorus did very

creditably, but in the prayer from Rossini's *Moses in Egypt*, they were by no means so successful. On both occasions Mr. Hallé conducted.—Mr. Hallé's orchestral concerts during the month have been of exceeding interest, and have attracted a larger amount of attention than usual. At the second of the series Schubert's unfinished Symphony in B minor, and Beethoven's violin concerto being introduced with Madame Norman-Néruda and Madame Biro de Marien as soloists. The programme of the third concert introduced to a Liverpool audience for the first time Raff's "Winter" Symphony in A minor and Dvůřák's Pianoforte Concerto in G minor.—One of the fixtures for the coming year is Mrs. Saker's arrangement for a six weeks' series of promenade concerts at the Alexandra Theatre, which, with a very little trouble, can be admirably adapted for the purpose. Although promenade concerts have been frequently tried here, they have never yet taken root, but now that we are "getting a little forwarder" in musical matters, there is no reason why the tide should not turn. At any rate, there could be no better period for making the experiment, for the exhibition of Shipping (which there are strong reasons for believing will be opened by Her Majesty the Queen) will bring a large number of visitors to the town, who will be on the look out for some attractive means of spending their evenings.—By the way, here is an idea which may commend itself to some of the owners of the gigantic trans-atlantic liners which, for the last year or two, have been eating themselves up in dock. Why not light up one of these floating palaces by electricity, anchor it in the river, and go in for promenade concerts on board in the evenings? If the nights are favourable, have them by moonlight on the upper deck; if the weather is unpropitious, let the entertainment take place in the saloon. The numerous unemployed ferry-boats could take out to the floating concert-room any amount of patrons, and there would be an element of romance about listening to the strains of a rollicking sea-song or a seductive waltz on the bosom of the briny, which would, I am sure, prove highly attractive to, at any rate, the younger portion of the music-loving community.

[THE Editor will be obliged to Conductors or Secretaries of Musical Societies if they will kindly send programmes and notes of concerts on or before the 24th day of the month. The notices should be brief and to the point, the names of artists distinct and legible, and the whole written on one side of the paper only.]

## FROM THE CONTINENT.

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BAYREUTH.—The last conferences respecting the festival performances for next year have taken place, and it appears that the Superintendent of the Royal Opera-House has felt himself bound, in the interest of the opera, to decline to recommend His Majesty to grant, as on former occasions, the services of the Royal Orchestra. Frau Cosima Wagner herself went to Munich to request the favour of an audience, in order personally to lay the matter before the King for his consideration, but was unable to obtain an interview. Nevertheless all hope has not as yet been abandoned that the King may still be inclined to permit his orchestra to take their usual part in the performances.

BERLIN.—Seldom does any mere mortal possess the power of enthraling the attention of his fellow men, for seven successive entire evenings, solely by his own performances on any instrument. Nevertheless, this is what Anton Rubinstein effected here. In a series of quasi

historical concerts he passed before our view the entire course of progress made in pianoforte playing, from the days of the spinet until now; whilst the amazement and delight which his performances created were even greater than the applause which they drew forth, for the simple reason that the artist did not leave his audience any time for such demonstrations. However, when the seven evenings were over the amazement gave way to a feeling of gratitude for the pleasure afforded, which found expression in a banquet, got up at the shortest possible notice in the *Kaiserhof*, but worthy of the guest as well as of the hosts. A concert season which has commenced with the letting-off of such great guns as Rubinstein, Essipoff, and Hans von Bülow, does not offer much prospect of success, from a pecuniary point of view for the minor artists.—The Italian Opera Company has closed its season at Kroll's Theatre with a loss of fifteen hundred pounds sterling.—The ballet, *Messalina*, has been taken off the bills of the Victoria Theatre, after a run of 120 nights, in consequence of the appointments having been sold to go to London. A grand Wagner concert is to take place on 4th December, in which the scene of the Holy Supper from *Parsifal* and the *Kaisermarch* form the chief numbers of the programme.

HANOVER.—On the 11th November, Herr C. Machts, the popular director of the concerts in the Palmengarten, gave a concert in which none but his own compositions were performed, and on that occasion not only received a perfect ovation of applause, but was presented with three laurel wreaths with streamers, together with a lyre, composed entirely of flowers and ornamented with parti-coloured ribbons. The orchestra strove their utmost to do justice to the works of their chief and the proceedings of the entire evening afforded a very palpable proof of how thoroughly, in so short a space of time, the new director has succeeded in gaining the goodwill of his patrons, the public.

LEIPZIG.—Christine Nilsson has come and gone, whilst there is but little doubt that the impression she has left behind her here is one of disappointment. Her voice is still wonderfully beautiful; of this there can be no question; but her mannerism spoils all—at least in a concert. On the other hand, Madame Essipoff, who played for nearly a couple of hours with but very brief interludes, charmed as much by her graceful appearance and complete absence of all affectation, as by her wonderful brilliance of performance.—Naturally the anniversary of Mendelssohn's death could not be passed over without notice by the Conservatoire of which he was the founder; hence the fourth of November was devoted to the memory of the deceased master. It is hardly needful to say that the performances were of as perfect a character as the students of that famous institution are capable of rendering; but the chief feature of interest was the orchestra, consisting entirely of pupils of the establishment, which has been called into existence by the present director, Dr. Günther. Notwithstanding that 18 first and 14 second violins, 9 tenors, 8 'celli and 5 contra-bassi are required to complete the number of performers in the new orchestra, there are so many of the students qualified to take a part in it, as to admit of the place of anyone being at once supplied who may, by ill health, or any other accidental cause, be prevented from playing. On the same occasion a translation of Sophocles *Antigone*, for which Mendelssohn wrote the music, was given at the new town theatre in memory of the deceased composer. The extra concerts, which are now being given regularly every Sunday in the new

concert-house, for the purpose of enabling the public to enjoy the same music as they are debarred from hearing on the subscription evenings, are taken every advantage of, and presumably form no insignificant source of revenue to the management. On the occasion of celebrating the 25th anniversary of his assuming office in Leipzig, Dr. Reinecke was presented with a purse containing £150, which he at once handed over to the orchestra of the new concert-house. It is true that the sum is not a very large one; but one does not often hear of a *chef d'orchestre* being so ready to share the substantial tributes of the public with his fellow-workmen.

PARIS.—The first of Lamoureux' concerts took place in the new saloon of the Eden Theatre, which had been expressly refitted for the occasion, and by a judicious arrangement of hangings, the bad acoustic properties of the room were remedied as far as possible.—Mme. Beckman-Muzarelli, one of the first and most favourite of opera *soubrettes*, has, since the death of her husband, lived in Paris, and died on 8th November at a very advanced age, bequeathing the whole of her fortune, amounting to £12,000, to form a fund for the assistance of worthy but needy actors and actresses of German nationality. Our great pianist, Mme. Montigny-Rémaury, is about to marry M. de Serres, director of the Austrian State Railways, after which event she will live in Vienna and only perform at concerts given for charitable purposes; thus causing a seriously appreciable vacancy in the ranks of our pianoforte players. Mme. Ugalde, the *directrice* of the Bouffes Parisiennes, is about to establish a school for opera singers in her theatre.

VIENNA.—The International Conference for the adoption of a normal pitch, which has been convoked by the Austro-Hungarian Government, held its sittings on 16th, 17th and 18th November in the audience-hall of the Minister for Public Education. The proceedings were opened on the first day by a very genial speech from the Minister welcoming all who were present, and the result of the Conference was the adoption of the proposal made by Austria to recommend the acceptance of the Parisian A of 870 vibrations. The French Government sent a communication expressing their regret that they did not know of the intention to hold the Conference in sufficient time to enable them to send a delegate.—Baron Hofmann, superintendent of the opera, died on the 24th October, at the age of 63 years, after having held his appointment for 54 years. He will be succeeded by Baron Bezency, who is well known in all art circles of the Austrian capital as a great lover of music, and who has, to a certain extent, already proved his fitness for his present appointment by the able manner in which he has filled the office of Director of the Society of Friends of Music. The baron has not entered upon his post at a very agreeable juncture, as one of the first communications made to him was that he would have to provide for a deficiency in the receipts of the opera-house amounting to about £3,000!

ZURICH.—We have had grand doings here this month in the musical world, which may, perhaps, be of interest to some of your readers. On 10th November our band-master, T. Hegar, directed a concert of "The Mixed Choirs," which performed Schumann's *Paradise and Peri*, in the Tonhalle, the orchestra consisting of the augmented orchestra of the establishment. On 17th November, Pablo de Sarasate, accompanied by the same orchestra, gave a concert, and I need not tell you how the Zurichers enjoyed both the musical treats thus presented them.

## REVIEWS.

CURWEN AND SONS.

*L'Encens Divin.* Collection choisie d'Offertoires, Elevations, Communions, Entrées, Sorties, Marches, Versets, Préludes et Noëls pour Orgue ou Harmonium. Par Louis Mourlan. (Op. 26.)

MUSIC written for the organ or the harmonium cannot be perfectly adapted to the character of either instrument. Nevertheless we have in this volume of 200 pages a collection of short pieces which many amateur performers upon what our Yankee friends call "parlor organs" will find useful. They are in no case difficult, and many of them are good of their kind. M. Mourlan is distinctly a French composer, but the character of his music will hardly be found a drawback by the many who love a decided melody brightly treated. To those who want a handy book of short voluntaries, or of agreeable pieces for home use, we say, "Get this."

WILLIAM REEVES.

*The Organ: Its Compass, Tablature and Short and Incomplete Octaves.* By John W. Warman, A.C.O.

THE author of this work tells us in his Preface, that it "constitutes the first written of a Series of Departments which are designed to form, collectively, a COMPREHENSIVE TREATISE on the Construction, etc., of the ORGAN." Mr. Warman seems to attach great importance to the fashion in which he has arranged his matter, most of the Preface being taken up with explanations like the following: "Thus, every Italic Side-Heading which next follows a Capital Side-Heading under any Superior Heading is a Subordinate of such Capital, and the same is the case with the Separated Headings themselves." The contents so formally arranged includes what the author calls a "lengthy disproof of Mr. Hopkins's Allegations" regarding the G G compass. Into the merits of this controversy space does not allow us to enter, but we may say that the book contains a lot of information about its subject, that Mr. Warman urges his views with great earnestness, sometimes in quaint phraseology, and always with a liberal use of varied type, and that, whether the reader agree or disagree with his conclusions, he cannot but find the argument interesting and profitable.

AUGENER AND CO.

*Pianoforte Sonata in G Sharp Minor.* By W. H. Hadow.

IT may be our own fault that Mr. Hadow is a stranger to us, and that we do not know whether the present work represents youthful effort or is the achievement of maturity. In any case, we have here a serious and by no means unsuccessful effort in the walk of classic art. Mr. Hadow has ideas, and sets them forth with freedom and effect. He is intelligible throughout, and seldom or never degenerates into the utterance of commonplace, or the use of stock-expressions. The Sonata contains the usual four movements, a Polonaise being substituted for the Minuet or Scherzo. All are in classic form, and in their several ways musicianly and interesting. We shall expect to see kindred works from the same pen.

WILCOCK AND SONS.

*Blessed be the Lord* (Christmas Anthem). *Old Christmas has Arrived Again.* Glee. By Henry Wilcock.

ONE or two augmented and diminished intervals in the finale of the anthem may give trouble to such choirs as the composer had in view. Otherwise it is well adapted

for reasonable use where compositions of greater elaboration cannot be attempted. Within its restricted limits the Anthem is by no means ineffectual. The "glee" is, strictly speaking, a part-song, fitted for choral use. It is simple and lightsome, but without any special qualities.

W. J. WILCOCKS AND CO.

*Grand Offertoire for Organ*, founded upon Schumann's celebrated Quintet. (Op. 44). By George F. Vincent.

AS a matter of principle we cannot approve transcriptions of great classical works, but this need not prevent us from saying that Mr. Vincent has achieved his task in a very successful manner, and produced a really effective overture. He uses the two subjects of Schumann's first Allegro as the main basis of the work, the theme of the slow movement, "in the manner of a march" forming an excellent and well-contrasted trio.

PATERSON AND SONS (Edinburgh).

*Practical Sight-Singing.* By Franklin S. Peterson.

THERE are some good exercises in this little book, but beyond that we are unable to see how it facilitates singing at sight in a measure sufficient to justify the pretensions made.

*Lowe's Celebrated Collection of Reels, Strathspeys, and Figs.* (Violin Edition.)

LOVERS of national music, whether they hail from "ayant the Tweed" or are mere Southrons will welcome this collection of the characteristic Scottish measures.

*Songs for Little Singers.* A collection of Sacred Secular Songs for Little Folks. By George Fox.

THIS is a prettily got-up shilling book, full of household ditties set to agreeable music, excellently well adapted for children's use. It should be welcome in families where the refining influence of music is brought to bear upon the little ones.

*Part Songs*, as sung by Mr. Lambeth's celebrated Balmoral Choir. Arranged by H. A. Lambeth and J. Yorkston.

LOVERS of Scottish melodies may here find them adapted for use in choral form. The arrangements are easy, and make very agreeable pieces as part-songs. Among those before us are "The March of the Cameron men," "Will ye no come back again," "Auld Edinburgh cries," and "Braw, braw Lads."

PATEY AND WILLIS.

*My Lady Comes.* Serenade. Words by G. C. Bingham. Music by Frederic N. Lohr.

*She is Coming, my Own, my Sweet.* Mr. Bingham's verses—good ones, by the way—tell us plainly that he has read and appreciated one passage in Tennyson's "Maud." But the story will bear re-telling any number of times, for there is always a generation to whom the words and tones of love, though as old as humanity, are new and sweet. Mr. Lohr's music in this instance is above the average. Well written and animated by deep feeling, it appeals alike to intellect and emotion. The song should be a success.

*Love's Dream.* Song. Composed by Martin Roeder.

THIS song is printed with German as well as English words, and we fancy that those to whom the foreign tongue presents no difficulty will, in this instance, prefer to use it. Even the best translation is necessarily inferior to the original. The music, moreover, is German in style and structure—a not unworthy effort to follow in the steps of the masters of Teutonic singing. As such it deserves attention from amateurs of culture. We may add that the pianoforte part is distinctly interesting.



## POET'S CORNER.

## HIGHWAYS AND BY-WAYS.

HE stands before his lordly halls,  
 He gazes round with joy and pride;  
 And then a dear sweet name he calls,  
 Till someone nestles at his side:  
 The glad words flow, he loves her so,  
 All other gifts of life apart;  
 For she is queen of all the scene,  
 And queen of all his heart!  
 In sunny highways,  
 In shady by-ways,  
 Where wealth abounds—where want is known,  
 Love is the sunshine, love alone!

He sits within his lowly room,  
 And labours on though night is nigh;  
 "So life itself is wrapped in gloom,"  
 He murmurs with a weary sigh:  
 But one is near to help and cheer,  
 She stoops to kiss the failing hand;  
 The angel speaks from smiling cheeks,  
 And he can understand!  
 In sunny highways,  
 In shady by-ways,  
 Where wealth abounds—where want is known—  
 Love is the sunshine, love alone!

HAROLD WYNN.

## TO A FAVOURITE SINGER.

BEAUTIFUL singer of tender lays  
 That linger long in the hearer's heart;  
 Like the golden breath of the summer days,  
 Is the sweetening touch of thy matchless art;  
 In times of gloom, when the spirit seems  
 To lie like a load on the wearied breast,  
 Thy presence comes from a land of dreams,  
 And the sound of thy song is the herald of rest!

Winter is wailing around me here;  
 Beauty hath vanished from land and sea;  
 In dreary woodlands the leaves fall sere  
 From the shivering grasp of each desolate tree;  
 The rapture of music is heard no more  
 Breathing of love from the blossoming bough;  
 The singers have flown to a summer shore,  
 Whose strains bloom only in fancy now.

But thou, perennial nightingale!  
 Thro' all the seasons art with us still;  
 Though flowers have faded from wood and dale,  
 And mists are creeping from hill to hill,  
 Yet nought can silence that stream of song  
 Wherewith thou makest all eyes gleam bright;  
 For grief is banished, and hope grows strong,  
 Wherever thou pourest thy floods of light!

DAVID R. WILLIAMSON.

A NEW opera by Antonin Dvůřák will be produced in Vienna in January.

THE receipts of the last Hereford Festival amount to £3,018, exceeding the average of the four previous meetings by £6.

SIGNORA TERESINA TUA has signed an engagement with Mr. Henry Klein for a tour during 1886-7, for which the young violinist will be paid the sum of £10,000.

A GRAND festival will be held next June at the Crystal Palace under Royal patronage, in order to fitly celebrate the Jubilee of Her Majesty's accession to the throne.

A LARGE new hall is to be built for concert and oratorio entertainments. Its holding capacity will be 4,500, and a restaurant will be attached. The site is not yet known.

MADAME NILSSON is expected to go to America this month, under the management of M. Maurice Strakosch. We wish her better success there than she has met with on the Continent.

UNDER the provisions of a Deed of Foundation executed by the Corporation of Trinity College, London, on the 29th of March, 1884, the undermentioned members of the College teaching staff (all of whom have held their respective appointments some time) have now been nominated and approved for the title and precedence of Professor in the College:—James Higgs, Mus.B., Counterpoint, Canon and Fugue; Bradbury Turner, Mus.B., Pianoforte-playing; Edmund H. Turpin, Instrumentation. It is further to be understood that the appointment of Professor Higgs is to a Foundation Professorship, and that Professor Turpin continues to hold, in conjunction with the Chair of Instrumentation, the Lectureships in Musical Form and Musical History.

AN oratorio, entitled *Nehemiah; or the Rebuilding of Jerusalem*, was performed for the first time on the 17th ult. at Christ Church, Westminster Bridge Road, in the presence of an assemblage numbering nearly 2,000 persons. The text of this work is arranged by Mr. A. J. Foxwell; the music is from the pen of Mr. Josiah Booth, a gentleman whose abilities as an organ player we place before those which he possesses as a composer. Giving Mr. Booth every credit for a modest first attempt, it is impossible to recognise in his simple tunes and hymn-like form of utterance all that musicians expect to find in an oratorio. To claim the right to this exalted title, a sacred work must be something more than merely mild and inoffensive.

ACCORDING to a letter from Copenhagen, dated November 14th, 1885, Madame Menter has come, seen, and conquered. The correspondent says:—"A Christiania tous les concerts ont été vendus, l'enthousiasme colossale, et le public infatigable dans ses ovations flattantes pour Mme. Menter. Les étudiants de l'université de Christiania sont venus après le concert devant l'hôtel y jouant une sérénade splendide. Ici à Copenhague l'enthousiasme était sans bornes et les étudiants ne se contentaient pas seulement de faire la sérénade encore plus grandiose mais s'attelaient aussi devant la voiture de Mme. Menter la transportant en triomphe à travers toute la ville. La masse ne se dispersait pas avant que Mme. Menter se deliverait d'une discours de remerciements du balcon des ses appartements."





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# THE LVTE

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JANUARY I, 1885.

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**"THE ROCK,"** September 19, 1884, says—"A considerable amount of interest has been excited by Dr. Carter Moffat's newly-invented instrument, the Ammoniaphone, which seems likely to prove of great value to clergymen and public speakers generally."

**"THE DAILY NEWS,"** September 1st, 1884—"The discovery of a chemical combination aiming at improving vocalisation and benefiting the general health has been left to the scientific genius of Dr. Carter Moffat, who has patented an apparatus called the Ammoniaphone, which is calculated, if it realises the ulterior expectation of its originator, to work very great wonders."

**"THE PALL MALL GAZETTE,"** says—"In the course of a lengthy article, July 26th, 1884—"One of our sceptical representatives . . . was compelled to admit that he could register three notes more, after using the Ammoniaphone once, than he could do before."

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**LADY MACFARREN**, wife of Sir

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**MISS LEONORA BRAHAM**, the

eminent operatic vocalist, writing from the

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